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A CLOUDY AFTERNOON
By J. Francis Murphy

PRACTICAL TREND OF ART EDUCATION

By N. T. D.

Much has been said and printed of late concerning the study of art in its practical application to the needs, the employments, and the enjoyments of common life. And while many have deprecated the turning out by art schools of a host of students who have no prospect or hope of making art their means of livelihood, others have seen the utility of such training apart from any consideration of use in a professional way, and have pleaded for a closer union between the school room and the museum. What we want, it is urged, is not more struggling professionals in the studios, but more art among the people. And so long, it is contended, as the art schools emphasize the production of embryo professionals, most of whom are doomed by the very condition of things to disappointment and chagrin, and slight or ignore that general training that must of necessity be the basis of culture and art appreciation, so long are they disloyal to their most sacred trust. Better a thousand students of art who study simply to make their own lives and the lives



THE RETURN OF THE FLOCK
By Louis Paul Dessar

of those around them the richer in refining experience, than a hundred who undertake to supply the public with what the public has no appreciation of.

There is a deep significance in the plea made for a more general and well-directed art study as it relates not only to individual attainment but also to our national progress. America is marvelous in its national resources and the opportunities it offers to labor and skill and capital, and we have a people of remarkable energy and activity who have wrought wonders in myriad enterprise, but in the ever-pressing spirit of adventurous effort and absorbing commercialism they have failed to appreciate and have ignored to a lamentable extent the important part which art must play in the higher and even in the more substantial advancement of the nation.

In our country, great in its development and still new in its yet undeveloped resources, the prevalent idea of art, except in a vague generalization, is that it is a sort of costly luxury, which can be made available and be fully enjoyed only by the rich and well-to-do, and that the study of art must be in the nature only of a meretricious accomplish-

ment or finish for school girl graduates and of no real and serviceable purpose except to the few who have developed a peculiar talent and who intend to adopt the profession of the painter, the designer or the sculptor.

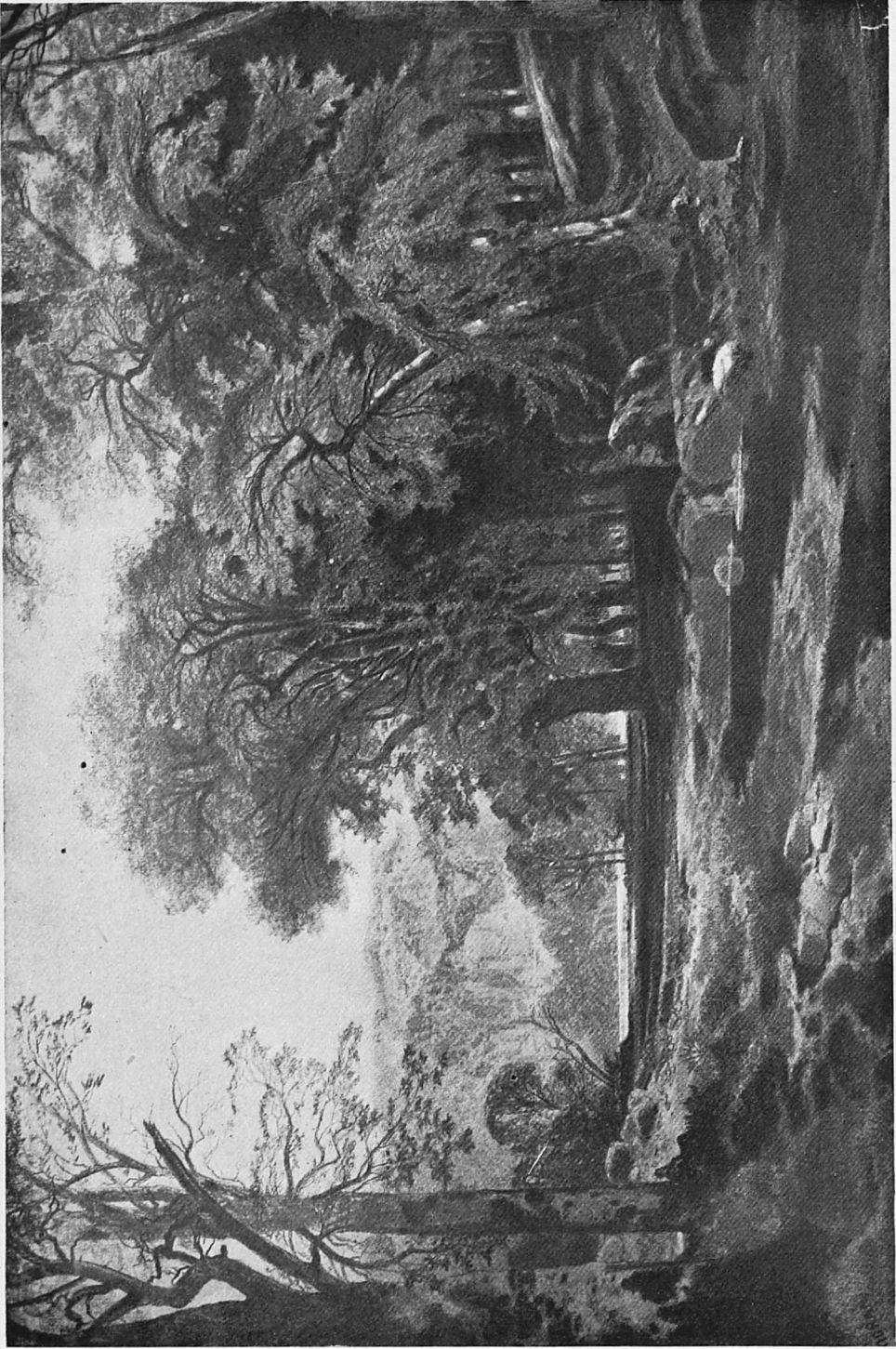
This is a very erroneous idea. Art in its true meaning and utility applies to every phase of skilled endeavor, and its principles and its training should be an essential part of the education of the boys and girls of the country.

As a purely educational factor the study of art is worth while in the very beginning of the school life. While we are training the minds of the young and leading them in the paths of thought we should also cultivate the artistic sense and train their hands and their eyes to the beauties and the uses and practicalities of art. This is one of the elementary foundations of culture that should not be neglected. The children should not only be encouraged in the love of the beautiful and esthetic, but be taught to understand the work and principles of art, the rules of drawing and perspective, the graces and relations of form, the charm of symmetry, the poetry of color.

This acquisition will prove of incalculable value whatever their vocations or employments in after life, not least in the part it will play as a refining influence and in increasing the capacity for the appreciation



HALT OF THE WISE MEN
By John La Farge

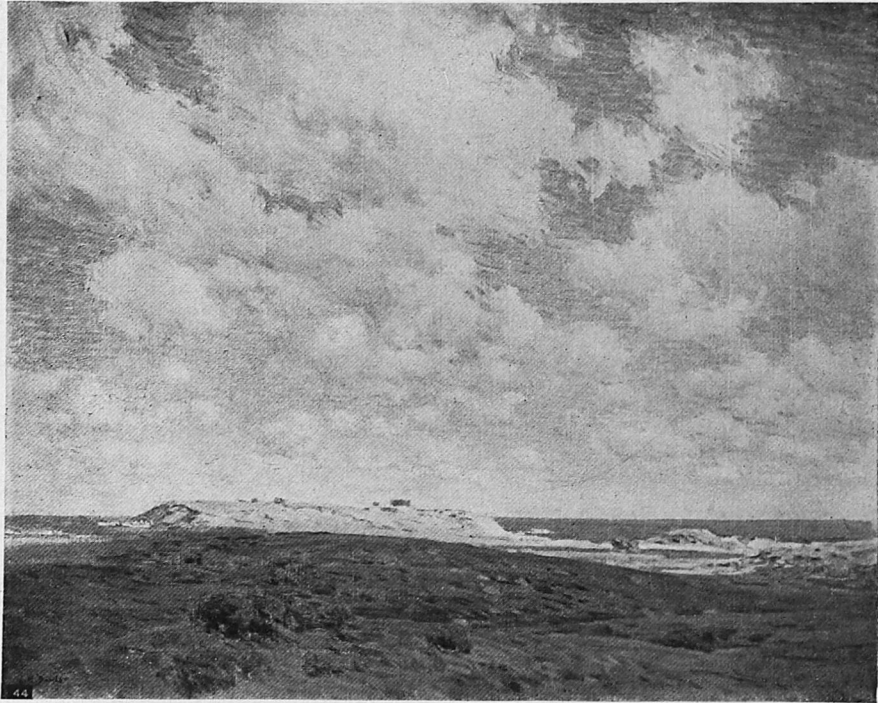


ON THE UPPER DELAWARE

By Thomas Moran

and enjoyment of art in its varied forms and of nature as well in her multifarious charms.

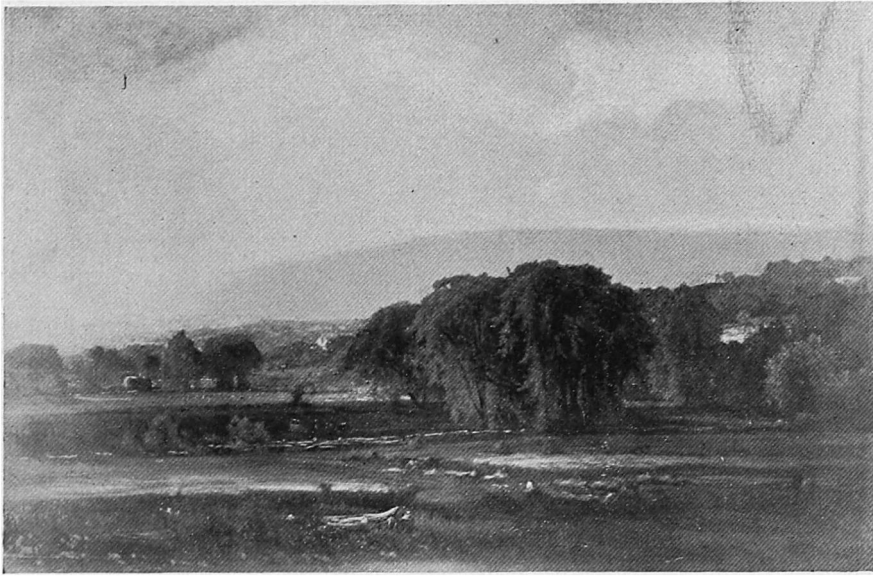
Apart from professional considerations, what might not America do when her children have been educated to make the most of art in all their employments and enjoyments? The practical utility of art study in the individual life could be demonstrated in a thousand ways. People who have grown up without this knowledge are constantly feeling the need of it. Take as an illustration the elemental thing of drawing.



FLYING CLOUDS
By Charles H. Davis

How many times have those who have been untaught in the principles of drawing and have been left with hands utterly unskilled, how many times have they been able to trace on paper with a pencil a diagram or make a practical illustration that was not absurdly crude or grotesque? In ways unnumbered a proper art training in youth would prove of especial practical benefit in after life.

And then how many more artists capable of contributing to the art galleries of the country and winning fortune and fame for themselves would we develop if even the rudiments of art were taught in a purposeful and efficient manner generally to the young so that true art works were appreciated. In our general educational system there should be given more attention to the early training of the eye and the

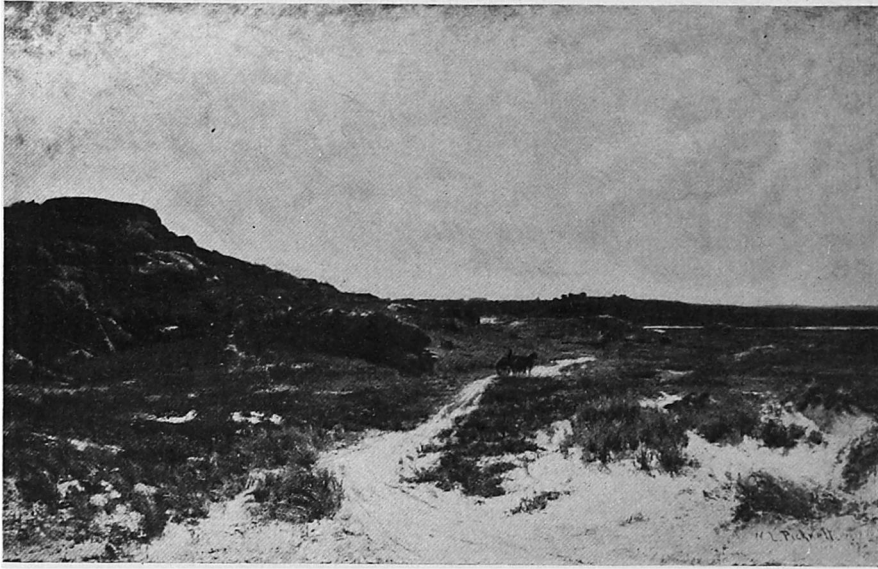


HARVEST TIME
By George Inness

hand, not only in the promotion of culture and refinement, but also as the necessary groundwork for advancement in the technological institutions.

Interesting experiments are now being tried in various cities in thus establishing a closer union between library and museum and school room. One of the most notable, that in New York city, was recently set forth by Edwin White Gaillard. He shows that the work of the New York Public Library with the public schools includes schools of all kinds—public, private, corporate, parochial, trade, art, scientific and colleges. Very much of this work is as yet only on paper, but it is being put into operation as rapidly as possible. So far as the work with the schools and the museums is concerned, it has been confined at the start to the public schools of Manhattan, the Bronx and Staten Island.

With the aid of a committee of teachers for each of the upper five grades in the elementary schools, the curriculum of the Board of Education for these grades has been studied and an endeavor made to forecast the subjects which teachers will give to their pupils for special investigation or for compositions, and the Library has tried to set dates near which these subjects are likely to be given. This has all been done with the help of teachers in these grades. The object is that the branch libraries may know in advance the calls which may be expected and also that the schools may know that the Library is ready for the probable demand. As the course of study requires a certain amount of attention



SAND DUNES OF ESSEX
By William C. Picknell

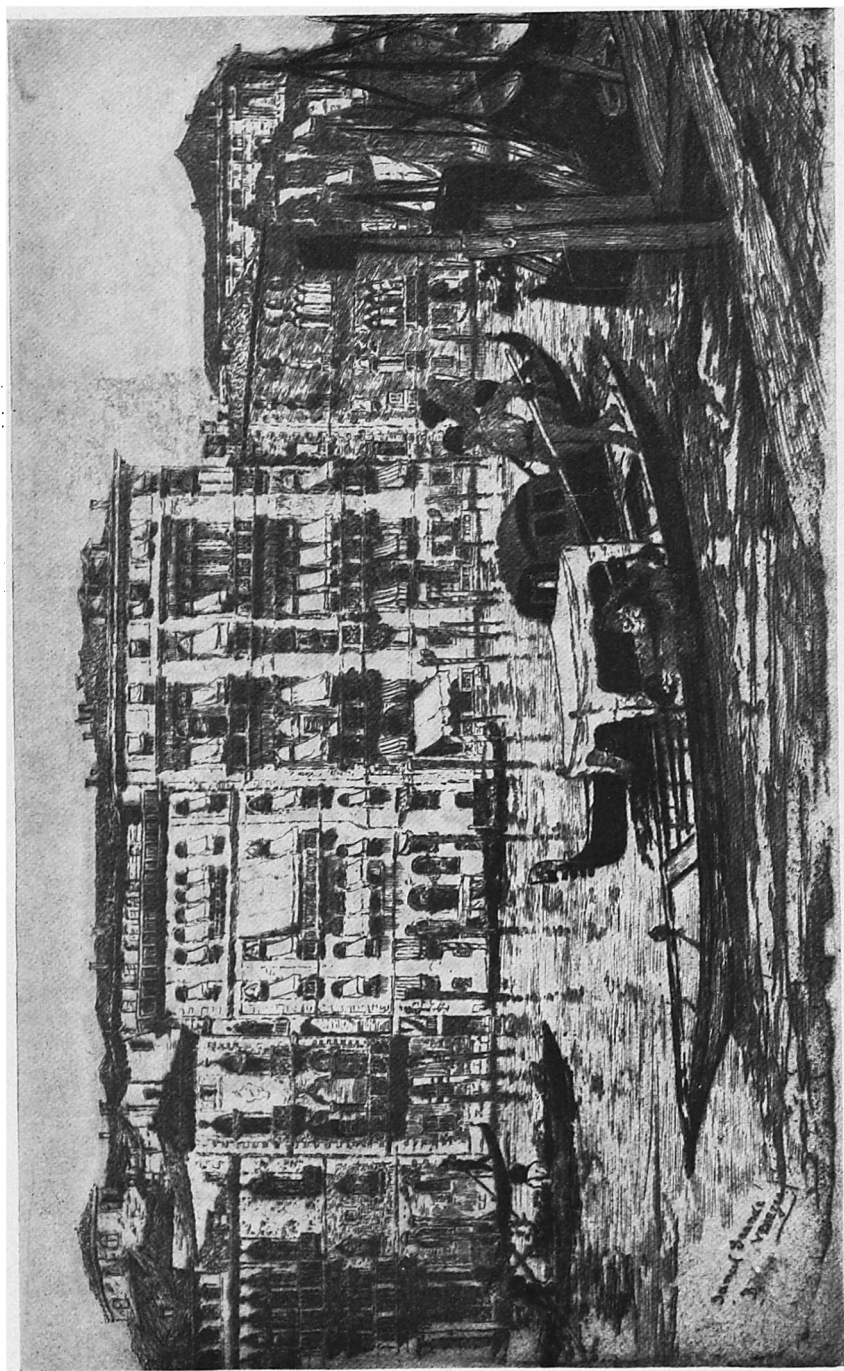
to the arts and sciences, and as teachers give out subjects for special study which bear on the collections in the museums, it has seemed well to try to correlate these studies with the work of the museums and branch libraries.

Certain paintings and works of art in the Metropolitan Museum of Art have been suggested, as well as certain objects in the American Museum of Natural History, while other suggestions relate to various collections that might well be used to illustrate the required work of the teachers, and about which the branch libraries are able to supply suitable material. These plans have been set forth on placards, and posted in all classrooms of the five grades in question in the three Boroughs. Copies of the cards have been posted on the Public Library Bulletins, which the Library has erected and maintains in all public schools, and copies have been sent to all of the school officials.

In this way the Library has endeavored to bring the work of the schools and museums into closer touch. The year ending June 30, 1906, recorded a use of the Library branches amounting to about 45,000 calls for material noted on the grade placards. These figures were from less than half the branches. This year over 200,000 are expected.

Work of this sort could and should be done in every center of population where the requisite material is obtainable, and as a matter of fact there are few cities where a start could not be made.

NOTE—The foregoing illustrations have been selected to show the class of work the public should be educated to appreciate.



A BIT OF VENICE
By Frank Duveneck